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1909/10

ARTSCHOOL
OF
WASHINGTON UNIVERSITY



ST. LOUIS SCHOOL OF FINE ARTS

EDMUND H. WUERPEL, DIRECTOR.

NEW LOCATION: SKINKER and LINDELL BLVD.

1874 ————— 1909

CORPORATION OF WASHINGTON UNIVERSITY.

President,

ROBERT SOMERS BROOKINGS.

First Vice-President,

WILLIAM KEENEY BIXBY.

Second Vice-President,

HENRY WARE ELIOT.

Directors,

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SAMUEL CUPPLES.	DAVID ROWLAND FRANCIS.
ROBERT SOMERS BROOKINGS.	EDWARD MALLINCKRODT.
CHARLES NAGEL.	JOHN FITZGERALD LEE.
GEORGE OLIVER CARPENTER.	WILLIAM KEENEY BIXBY.
ISAAC HENRY LIONBERGER.	WILLIAM TAUSSIG.
ALFRED LEE SHAPLEIGH.	ROBERT MCKITTRICK JONES.

Secretary and Treasurer to the Corporation,

ALFRED QUINTON KENNETT.

Office in University Hall, west of Forest Park.

ADVISORY BOARD.

ST. LOUIS SCHOOL OF FINE ARTS.

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DWIGHT DAVIS.	JOHN LAURENCE MAURAN.
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EDWARD RANDAL HOYT.	ALFRED LEE SHAPLEIGH.
HALSEY COOLEY IVES.	WALTER BURLOW STEVENS.

SCHOOL OF FINE ARTS
OF WASHINGTON UNIVERSITY.
CALENDAR 1909-10.

DAY SCHOOL.

First Term begins Monday, September 20, 1909, and ends Saturday,
January 29, 1910.

Second Term begins Monday, January 31, 1910, and ends Saturday,
June 4, 1910.

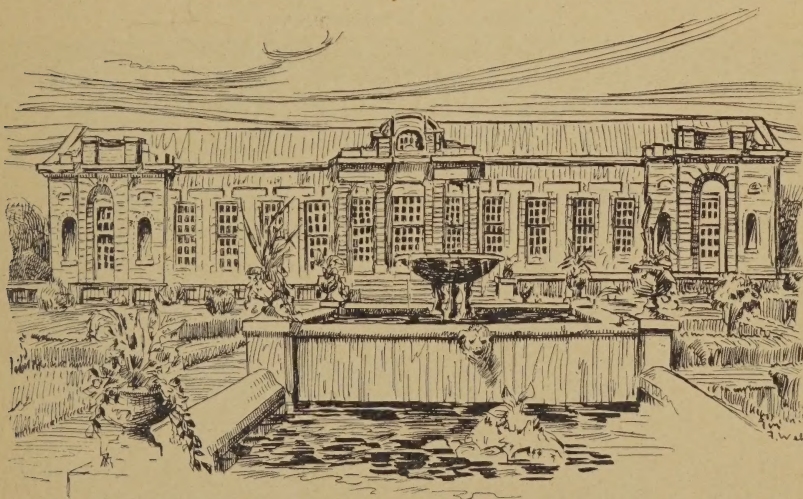
NIGHT SCHOOL.

First Term begins Monday, October 25, 1909, and ends Saturday,
January 29, 1910.

Second Term begins Monday, January 31, 1910, and ends Saturday,
April 24, 1910.

Exhibition of Students' Work, June 7-8, 1910.

Thirty-sixth year opens Monday, September 19, 1910.



New Location of St. Louis School of Fine Arts,
Skinker Road and Lindell Boulevard.



Modeled from the Cast, by a Student.

INSTRUCTORS AND LECTURERS. DAY CLASSES.

EDMUND H. WUERPEL, Director,
Lecturer and Instructor in Composition and Artistic Anatomy.
Pupil of Bouguereau, Ferrier, Aman Jean and l'Ecole des Beaux Arts, Paris.

CHARLES P. DAVIS,
Instructor in Antique.
Pupil of New York Art Students' League, Bouguereau, Ferrier and Fleury, Paris.

HENRIETTA ORD JONES,
Instructor in Ceramic Decoration and Pottery.
Pupil of Franz Bishoff, Otto Punsch and Charles Volkmar.

CORDELIA T. BAKER,
Instructor in Bookbinding.
Pupil of Louis Kinder and Cobden Sandersen.

DAWSON WATSON,
Instructor in Life Classes.
Pupil of Mark Fisher, London; Morot, Duran, Merson and Collin, Paris.

ESTHER LINCOLN FELLOWS,
Instructor in Decorative Design and Applied Art.
Pupil of the Pennsylvania School of Industrial Arts.

GUSTAV VON SCHLEGELL,
Instructor in Still-Life.
Pupil of Carl Marr, Munich; Jean Paul Laurens, Lucien Simon and Ernest Laurent, Paris.

GUSTAV F. GOETSCH,
Instructor in Portraiture.
Pupil of Robert Koehler, Wm. M. Chase, Carroll Beekwith;
Jean Paul Laurens and Jacques Blanche, Paris.

VICTOR S. HOLM,
Instructor in Modeling.
Pupil of Lorado Taft and the Art Students' League, New York.

NEELY TROWBRIDGE,
Instructor in Saturday Drawing Class and Assistant in Elementary Design.
Pupil of the St. Louis School of Fine Arts.

MARGARET BARNES,
Librarian.
Pupil of the St. Louis School of Fine Arts.

NIGHT CLASSES.

EDMUND H. WUERPEL, Director,
Lecturer on History of Art.

CHARLES PERCY DAVIS,
Instructor in Drawing, Secretary of Night Classes.

DAWSON WATSON,
Instructor in Drawing, Life Classes.

WILLIAM H. GRUEN,
Instructor in Architectural and Mechanical Drawing.

BERTHOLD E. WIDMANN,
Instructor in Illustration.

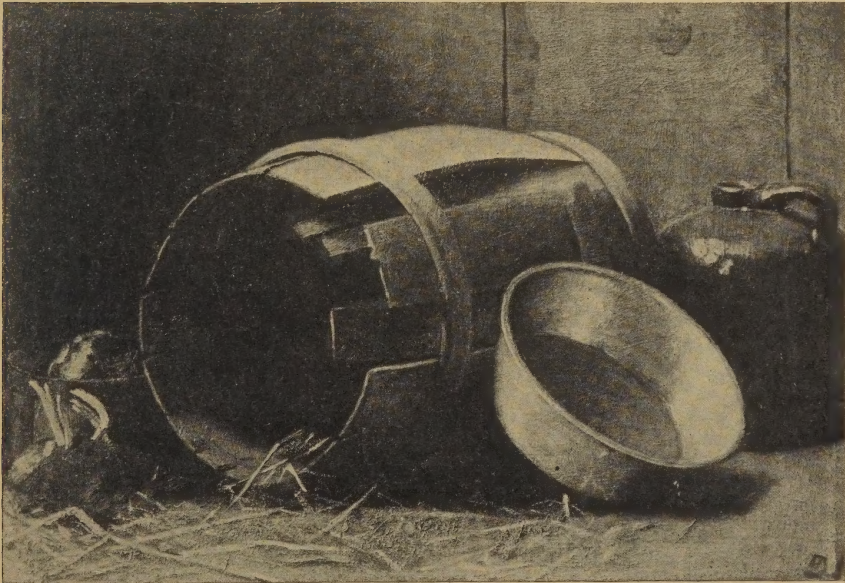
GUSTAV VON SCHLEGELL,
Instructor in Drawing, Antique Classes.

IVAN SUMMERS,
Assistant Librarian, in charge of the Reference Library at Night.

GUSTAV F. GOETSCH,
Instructor in Drawing, Antique.

VICTOR S. HOLM,
Instructor in Modeling.

FANNIE E. PERKINS,
Secretary of the School.



A Still-Life Study, by a Student.

GENERAL STATEMENT.

The St. Louis School and Museum of Fine Arts originated in a free evening drawing class organized by the former Director in 1874. It was formally established as a department of Washington University in 1879, under the presidency of the late James E. Yeatman and the directorship of Halsey C. Ives. A home for the work was provided through the generosity of Wayman Crow, and a preliminary endowment of twenty-five thousand dollars guaranteed. A large collection of casts was obtained from European museums and an extensive loan collection of paintings from friends in this country. The dedicatory ceremonies took place upon the 10th day of May, 1881.

The building presented by Mr. Crow has been increased in size, additional ground secured, the collections multiplied in importance and value, new classes of instruction organized, the lecture courses extended, and the work of the institution continually broadened.

Mr. Yeatman's presidency ended in 1884, after he had done sterling service; and he was succeeded by the late Joseph G. Chapman, to whose services the city is indebted for the very comprehensive collections of porcelain and pottery. During the same period the late John T. Davis enabled the board to add to its large collection of metal work. Following the retirement of Mr. Chapman, Mr. Wainwright was elected president, and served until the beginning of 1905. During his régime important additions were made to the permanent collection of pictures, and additional space provided. Through his generosity, too, the library and reading room was established. Upon Mr. Wainwright's resignation, Mr. William K. Bixby was unanimously elected president, and Mr. Rolla Wells, vice-president.

CONDITIONS OF INSTRUCTION.

The School furnishes instruction in drawing, painting, sculpture, and applied art;—including study of the antique cast; still life; head and portrait; life model, draped and nude; artistic anatomy; perspective and shadows; composition; poster and decorative treatment; architectural and mechanical drawing; historic architecture and ornament; modeling; illustration; decorative design,—designs for fabrics, carpets, wall paper, book-covers, and plates, etc.; ceramic decoration; pottery,—moulding and turning on the wheel, glazing, etc.; bookbinding; metal work; wood carving; etc., etc.

For the Day Classes, there are two terms in the year; and for the Evening Classes, two terms.

Students will be admitted at any time, but not for less than one term, except by special arrangement with the Director. Students may enter any class upon executing or presenting work showing the necessary skill. An applicant for admission to the Evening Life Class must execute a drawing of full length figure from the antique or from life. Students after passing the necessary examinations, may study modern languages, history, and literature, in classes of the Department of Arts and Sciences of Washington University.

The rooms are open for study for the Day Classes every week day each term, from 9 a. m. to 4 p. m., from the opening in September until the close in the following June. The rooms are open for the Evening Classes on three evenings in the week, from November to April, inclusive, from 7:30 until 9:30 o'clock (the library from 6:30 to 7:30).

All finished work must be left in the School, or if removed by special permission, must be returned before the close of the school year for final examination by the Committee appointed for that purpose.

Instruction in all classes of the School is individual. Advancement of each student depends on the degree of proficiency only, and all promotions are made subject to examination if required by teachers in charge.

The School is fully equipped with art collections, models, casts from the antique, draperies, costumes, and accessories, including all necessary instruments and machines for the classes in applied art. The pottery class has wheels and kilns; the bookbinding class the most approved appliances.

The museum, situated in Forest Park, is free to students and they are urged to study the various permanent and special exhibitions in the galleries.

The library is open to students at stated hours. Each student is expected to pursue a systematic course of reading in art history, literature, and current art subjects.

Students are expected to be ready for work at the time announced as the beginning of class hours; this refers to regular class instruction as well as to lectures.

Promptness and regularity of attendance are insisted upon. Notice of withdrawal must be given at the office.

Any student injuring the property of the School will be held responsible for its restoration. Students will *not* be allowed to take from the rooms any property of the School. Students will *not* be allowed to move the casts in the Antique Room.

Unnecessary noise or loud conversation in the Class Rooms is not permitted. Students must conduct themselves in a quiet and orderly manner when passing to and from rooms of the School.

The School will not be responsible for property of the students left in the School after the close of school.

A Lunch Room is provided for the use of students between the hours of twelve and one-thirty o'clock, where they may have table space and chairs.

Enrolment in the School is taken as a guarantee that the students will abide by these conditions in every respect.



Portrait Class at Work.

ART STUDY: ITS VALUE.

The modern educator knows that learning to draw is really learning to see—at the same time teaching the hand and mind to work together in expressing what is seen. He knows that the use of pen, pencil, chalk, brush and pigment in art study is a very high form of manual skill.

The cultural value of art study is an influence in American education, and in national progress, already more far-reaching than the training of painters and sculptors. The art work carried on by the Board of Education in the St. Louis Public Schools, coherently developed, will have more ultimate weight than the academic training of a good many artists. Far-reaching in its ultimate cultural effect from a national educational standpoint, and immediately "practical" from a business and commercial point of view, is the education of skilled artist-workmen with power to put artistic feeling into their work and thus to lift their production from the embodiment of toil to that of culture. The greatest work of our art institutions is to develop and build upon this educational influence, perfecting and completing the work of our public school system, and co-operating in the general task of higher education.

With the growing æsthetic development of the people, painter and sculptor, engraver, illustrator, all are better understood, yet in the industrial application of the knowledge and skill derived from drawing, painting and sculpture lies the broader field of art.

The natural demand of the people for a pleasing appearance in the things with which they live, and for which they spend their money, and the consequent recognition by business man of the commercial value of art, have done much toward making art-study the important factor it has become in American education. As it has engaged the attention of every people who have led in the world's industrial progress, the great field of utility opened by art in the industries now engages the attention of Americans. Among the great art-producing peoples, appreciation of art was not confined to any narrow class, but was shared by the industrial workman who spent his life producing the common utensils of living, and through his knowledge of art made the useful beautiful.

The technical instruction in our advanced art institutions, in sympathy with national progress, broadens as the value of art is more widely recognized. The narrower object of our old art schools was the academic training of professionals or amateurs in the arts of drawing, painting and sculpture; and in some schools this object has continued to be deemed all-important. The idea has been held that the beginning and end of art instruction properly lie in these studies alone, and that any other means of expression involves a lowering of art. Such an aim is far too narrow for a modern educational institution.

Limited to no manner, material nor product—universal in character—art must be recognized as one; above everything else in the world it should be democratic. No division into "fine" and "industrial" art can stand upon a true conception. To separate artists, or make differences between them, except by the measure of inspiration and sterling character shown in their work, is misleading and unjust. All who technically serve art, with conviction—whether on canvas, in marble, plaster, wood, metal, glass, porcelain, textile or other medium—are in one family.



Modeled from Life, by a Student.

TUITION AND OTHER FEES.

The tuition fees are due and *payable in advance* to the secretary of the School on enrolment and on the first day of each following term. No part of the tuition fee will be refunded to students who withdraw or are dismissed from the School before the close of the term for which the fee is paid. No opportunity will be given to make up lessons lost through absence, nor will students be allowed to change from one class to another, except upon the recommendation of teachers.

ENROLMENT FEE. Each student of the Day Classes pays this fee once, whether enrolled as a whole-time or part-time student. The income from enrolment fees is used for the library. Students withdrawing before the end of the year in which the fee is paid may continue the use of the library to close of the year.

MATERIAL. Students will supply their own material. It may be obtained from any of the dealers or from the supply bureau of the school. The secretary of the School will furnish addresses of reputable dealers. The teachers in charge will advise intending students what material to purchase.

Rates of Tuition, Etc.

Enrolment Fee (paid once)	\$ 2.00
Locker Fee (for the year)75
All classes other than applied art and decorative design, whether one or all classes are taken, a term of eighteen weeks . .	37.50
All classes, including applied art and decorative design . .	48.00
Class in decorative design or applied art only:	
On entering the class, a fee of	2.00
For the first month, including the privilege of the antique room for the practice of drawing during the afternoons from 1 o'clock to 4	12.50
Each following month	10.00
Saturday classes: Either antique or sketch, a term of eighteen weeks	7.50
For students admitted to the Day School by the month, with the privilege of one or more classes a day in applied art exclusively:	
First month	12.50
Each following month during the year	10.00
Evening Life Class: Drawing, modeling, or illustration, three times a week, for the term of twelve weeks	7.50
Evening Class: Elementary and advanced antique, three times a week, for the term of twelve weeks	5.00
Evening Class: Architectural and mechanical drawing, three times a week, for the term of twelve weeks	5.00

COLLECTIONS.

The Collections belonging to the School of Fine Arts are arranged in the Galleries of the Municipal Art Museum, situated in Forest Park.

THE SCULPTURE GALLERIES contain examples illustrating the different periods of art history from Egyptian art at the time of Amenophis III. to Italian art at the time of Michael Angelo. There is besides a large collection of later works, including a comprehensive representation of American sculpture.

THE PERMANENT COLLECTION OF PAINTINGS comprises, in addition to the many excellent American pictures, examples representative of the schools of France, Germany, England, Sweden, Norway, Spain, Italy, Russia, Scotland, Holland, and Japan. The picture galleries contain also a collection representing in water-colors and black and white the work of the leading American illustrators. A comprehensive collection of auto-types, reproductions from sketches, studies, and paintings by celebrated masters, from the fifteenth century to the present time, assists students to familiarize themselves with the leading characteristics of the various schools of painting.

THE COLLECTIONS OF OBJECTS OF ART WORKMANSHIP in wood, iron (wrought and cast), bronze, gold and silver, ivory, glass, and the examples of various wares, antique and modern, are complete and comprehensive. In the room devoted to wood carvings, representative French and German works, original and reproduced, of various periods, show to students the methods of applying art knowledge to objects of every-day use.

THE COLLECTION OF POTTERY AND PORCELAIN is very complete, showing original examples of terra cotta vases from Egyptian tombs, a representative group of Etruscan vases, examples of single color porcelains of China and Japan, ware from Germany, Holland, Sweden, and Denmark, and examples of Wedgewood, Crown Derby, Royal Worcester, Minton, Doulton, and salt-glazed stoneware.

THE EXHIBIT OF GLASS, besides early Egyptian examples, contains a comprehensive collection of Phœnician glass, exquisite in form and iridescent coloring, as well as examples of modern cut, engraved, and cameo glass. These, together with mosaics, tiles and fabrics, medals, reproductions from ivory carvings, and quaint and beautiful forms in the precious metals, and other materials, are properly installed, with descriptive tablets attached.

The aim of the School of Fine Arts is to fit its pupils for active work, not only as sculptors and painters of pictures, but as skilled artist-workmen who shall have the power to put artistic feeling into the objects they may be engaged in producing, whether their field be that of illustration, design, crafts, architecture, or mechanical drawing.

The special exhibitions arranged in the galleries, one after another, selected for their educational value, enhance the importance of the museum as a practical help in art study, for the students of the School as well as for the general public. The best art accomplishment is placed before the students in these exhibitions, in a way that brings them into touch with present-day aims and methods, and with the work of those with whom, if they become professional artists, their own work frequently will be compared. These collections, usually, are on view for periods of from two to three weeks, so that sufficient opportunities for comparison and analysis are afforded. Explanatory lectures are given in the galleries in the presence of the works. A number of the works shown have been purchased for the museum's permanent collection.



Pottery—Formed, Decorated and Glazed by Students.

ARRANGEMENT OF CLASSES.

DAY CLASSES—SEPTEMBER—JUNE.

Mornings—9 to 12.

Antique; life, nude and draped; composition in color; composition and illustration in black and white; sketch class in black and white; perspective; ceramic decoration; pottery; bookbinding; anatomy.

Afternoons—1 to 4.

Painting from the head; painting from still-life; modeling from antique and life; design and applied art; ceramic decoration; pottery; bookbinding; metal work; wood carving; leather work; textile weaving; basketry; etc.

Saturday Mornings—September—June—9 to 12.

Juvenile Class—Drawing and sketching in black and white and in color.

Advanced or Special Students—Sketching in black and white; illustration; sketching in color; still-life; bookbinding; modeling; ceramic decoration; pottery.

Sketching from Nature—May.

During the month of May classes will be formed among the more advanced students, upon recommendation from the teachers, for sketching out of doors—landscape and figure.

EVENING CLASSES—OCTOBER—APRIL.

Mondays, Tuesdays, Thursdays—7:30 to 9:30.

Antique; life, from the nude and draped; modeling, mechanical and architectural drawing; illustration.



Ceramic Class at Work.

LECTURES AND SPECIAL WORK.

Illustrated Class Lectures.

Tuesdays from 11 to 12 o'clock.

Courses of illustrated class lectures on the history of painting, the graphic and applied arts, artistic building and localities, and other subjects relating to the history of art development.

Illustrated Museum Lectures.

Additional illustrated lectures on popular or technical subjects connected with art, and on the works exhibited in the permanent collections or special exhibitions of the museum for the students and the annual members, will be announced from time to time.

Museum Studies.

The museum, now situated in Forest Park, with all its collections, exhibitions, and lectures, is free to students (as well as to annual members and their families and non-resident guests). The works exhibited have been chosen largely for their educational value to students. The students of the School are urged to utilize them fully. Lectures are delivered in the galleries to assist in this.

Library Studies.

Students are expected to acquaint themselves with the more important literature relating to art.

THE REFERENCE LIBRARY of the School is installed in a spacious well-lighted room, immediately adjoining the class rooms of the School. The quiet and restful decorations are in various tones of green and amber; the furniture and fittings are in dark Flemish oak, richly carved in the style of the French Renaissance.

The library consists of carefully selected works of reference, both technical and historical, on subjects pertaining to the various branches of art, painting, sculpture, decoration, textiles, illustration, etc. The art journals of America, England, France, Germany, and Japan, as well as such current magazines as from time to time give space to art subjects, are on file for the use of students and visitors. The library is open every day, except Sunday, during the school year, from 9 a. m. to 4 p. m.; and on Monday, Tuesday, and Thursday evenings, from 6:30 to 8 o'clock.



Black and White Sketch, by a Student.



Antique Class at Work.



Pencil Sketch, Saturday Class, by a Student.

THE ART STUDENTS' ASSOCIATION.

The Art Students' Association is the social organization of the School. Its purpose is to foster the feeling of good fellowship and school spirit among the students, and to further their interests. The membership is composed of present and former students. The Association is self-governing, with advisory assistance from the director and Faculty. The officers are a president, honorary vice-president, vice-president, secretary and treasurer, and are elected annually, and, excepting the honorary vice-president, Professor Halsey C. Ives, are students. There is an initiation fee of 50 cents; and there are dues of 50 cents per year. Four regular business meetings are held each year—October, December, March and May—and one social meeting in January. A Students' Bazaar is given the second week in December, when students may enter articles for exhibition and sale. The work offered is passed upon by a jury composed of the Faculty and a member of the Association. The Association receives ten per cent of each sale; and the student whose work is sold receives the remainder. The sales in the bazaar have enabled many students to continue their studies.



Terra Cotta Candlestick, Modeled by a Student.



The Modeling Class at Work.



Terra Cotta Candlestick, Modeled by a Student.



Ceramic Decoration, by a Student.

THE CRAFTS SHOP.

There has been an increasing demand from year to year for practical instruction in those liberal arts which have been designated as the Crafts.

A Shop has been provided in the School where students will be given the opportunity of becoming familiar with certain practical work in connection with metal, wood, fabrics, textiles, leather, clay, and other materials.

The student wishing to specialize in this direction must be prepared in the elements of design, color and drawing. No student will be allowed to take up this work without this preparation. Having chosen the special direction in which he wishes to pursue his studies, the student is expected to adhere to this course faithfully until he shall have completed some object in a satisfactory manner.

The work will be distributed under the supervision of the regular instructors of the School, as follows:

Metal Work, under Mr. Davis; Wood Carving, Mr. Watson; Textile Weaving, Stenciling, Basketry, etc., Miss Fellows; Leather Work, Miss Baker; Pottery, Miss Jones; Etching, Monotyping, Mr. Goetsch.



Modeled from Life, by a Student.

COURSES OF INSTRUCTION PROVIDED IN THE
SCHOOL OF FINE ARTS.



Drawing from the Cast, by a Student.

DRAWING.

MR. WUERPEL, MR. DAVIS, MISS TROWBRIDGE, MR. WATSON,
MR. VON SCHLEGELL, MISS FELLOWS, MR. GOETSCH,
MR. WIDMANN, and MR. GRUEN.

DRAWING FROM THE ANTIQUE. Carefully selected antique and modern forms as models. Training in the construction of form in a simple and correct manner. The student is taught to perceive planes and values, light and shade, and to economize time and effort in producing effect. A foundation is laid for further training in more advanced work in draughting, sculpture, and painting.

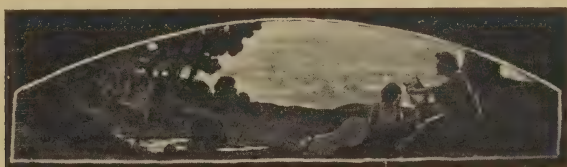
MR. DAVIS, MR. VON SCHLEGELL.
MISS TROWBRIDGE. (Juvenile Class.)



Pen and Ink Sketch, by a Student.

DRAWING FOR ILLUSTRATION. The application of the student's knowledge of drawing and pictorial composition to the production of illustration in various forms. At first the work is from casts, natural forms, and drapery; later, drawings are made from the living figure, nude and draped. The methods employed are: the point—pencil, pen, and chalk; the brush—in gouache and wash; and color—in oils, aquarelle, and pastel. In black and white, the student is urged to search for indicative rather than absolute or real representation. In color, values and correctness of tone are considered above finish and execution. The limitations imposed upon the illustrator by the processes through which his work is transferred to the printed page are impressed upon the attention of the student.

MR. WIDMANN.



Composition, by a Student.



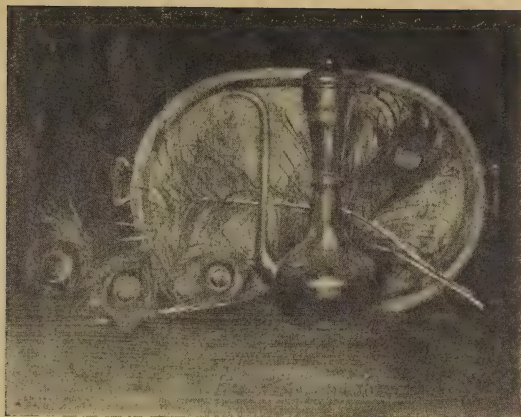
Sketch Class at Work from the Model.

SKETCHING FROM LIFE. The special object in sketching from the draped figure is to develop facility in catching pose and expression. The adaptability of the picture for illustrative purposes and technical requirements of work for illustration receive attention.

MR. WATSON, MR. VON SCHLEGELL, and MR. GOETSCH.



Sketches in Color, by Students.



A Still-Life Study, by a Student.

PAINTING.

MR. DAWSON-WATSON, MR. VON SCHLEGELL, and MR. GOETSCH.

STILL-LIFE. The study of color begins in these classes; first through the painting of simple masses of form, such as are found in fruits and vegetables. Then the student is given more difficult combinations, with reflected lights and values, such as are found in richly colored objects of metal or other material. He is also encouraged to make careful studies of drapery. The work is in oil or water-color; but whatever the medium, truthfulness in form, color and value; simplicity of treatment, and close study of texture are the requisites upon which the efforts of instructors and students are concentrated.

MR. VON SCHLEGELL.



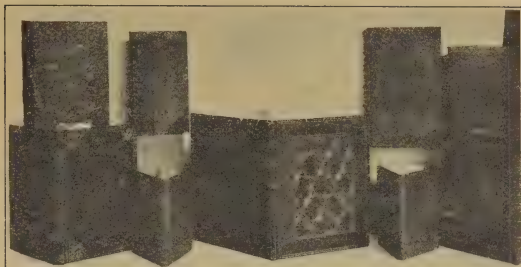
Still-Life Class at Work.



Portrait Painted from Life, by a Student.

PORTRAIT PAINTING. Painting of the head, and portrait painting. The aim of this class is to enable the student to grasp the essential character of the model. Firm construction in drawing is insisted on, as well as attention to salient characteristics, in form and color. Students are taught to sacrifice unimportant details, in order to gain simplicity and strength in their work. Here the study of color values is more important than brushwork and technique.

MR. GOETSCH.



Bookbinding by Students.



Painted from Life, by a Student.



Painted from Life, by a Student.

PAINTING FROM LIFE. The figure, nude and draped. Facility in construction, correctness of proportion and values, observation of character, fearlessness of execution, are the essentials worked for in the study from the nude figure. Here, method of execution is entirely individual, whether in color or in black and white. The student must consider composition in the manner of placing the figure or object on the canvas. In the advanced work, development of the background, and atmospheric relief are called for.

MR. WATSON.



Life Class at Work.



Composition in Black and White, by a Student.



Composition in Color, by a Student.

COMPOSITION. The science of what to put into the picture and where to put it. A subject is given and students are asked to embody their ideas concerning it in sketches, which express the laws of balance and arrangement. Any medium may be used and all students are urged to devote their time to this important branch of the training of an artist. The laws of composition applying equally to all fields of endeavor, makes it valuable for students from all classes to gain a knowledge of this subject, which will always be a strong factor in determining the student's standing.

MR. WUERPEL.



Painted from Nature, by a Student.

SKETCHES FROM NATURE. (Carried on in May.) In this work nature is the model. The powers of observation are strengthened by work from a new viewpoint. Color in nature is studied, judgment in selective composition is developed.

MR. DAWSON-WATSON, MR. GOETSCH, and MR. VON SCHLEGELL.



Modeled from Life, by Students.



Modeled from Life, by a Student.

SCULPTURE.

MR. HOLM.

MODELING FROM THE ANTIQUE. Copying of casts and forms. For students who intend to become sculptors; for those who study modeling for the aid it will give them in their drawing and painting, through accurate knowledge of form and proportion, or for its broader educational value; and for artisans seeking to acquire a knowledge of decorative form and ornament as used in architecture.

MR. HOLM.

MODELING FROM LIFE. Nude and draped models. Students learn the mechanical work of building up the armature, casting in plaster and in cement, and enlarging from small models, as well as original creative work from the living model. Portrait busts, full length statues and bas-reliefs are some of the forms worked on. Students get some practice in assisting the instructor in certain details of work for which he receives commissions.

MR. HOLM.



Jewelry Designs, by a Student.

DESIGN AND APPLIED ART. Application of designs to the materials for which they were made. Drawing for illustration; book-cover designing; stained-glass designing; decorative composition; designing for posters and for advertising purposes; and surface decoration as applied to china, embroidery, and plain surfaces. The library has a large collection of books and plates relating to all these subjects. Students are urged to make their designs as practical as possible for commercial use without losing sight of artistic quality. Manufacturers and commercial houses call upon the dexterity of the students from time to time.

MISS FELLOWS.



Textile Design, by a Student.



Work done by Students in the Ceramic Decoration and Pottery Classes.



Student at the Potter's Wheel.



Pottery—Formed, Decorated and Glazed by a Student.

CERAMIC DECORATION.

MISS JONES.

POTTERY. Students are taught the processes of shaping pottery on the wheel. The School is equipped with kilns, wheels, and all other appliances and accessories necessary to the practical evolution of forms in clay. Students learn the use of the wheel, the methods of firing, and the glazing of burnt forms.

MISS JONES.

CERAMIC DECORATION. The application of color and ornament to pottery and china. In the designs, simplicity of form and character in line and mass are requisites insisted upon. Proper relation between the mass of ornament and the plain, undecorated surfaces is studied.

MISS JONES.



Students Tooling Books.

BOOKBINDING.

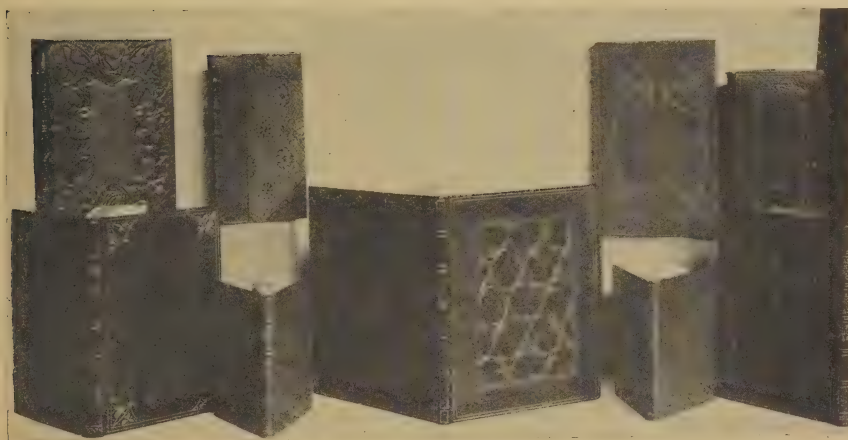
MISS BAKER.

BEGINNERS' COURSE IN BOOKBINDING. The forwarding of books. Guarding, mending, sewing on cords and on tapes, binding in canvas, linen, and leather. Accuracy and neatness are the greatest essentials in this work.

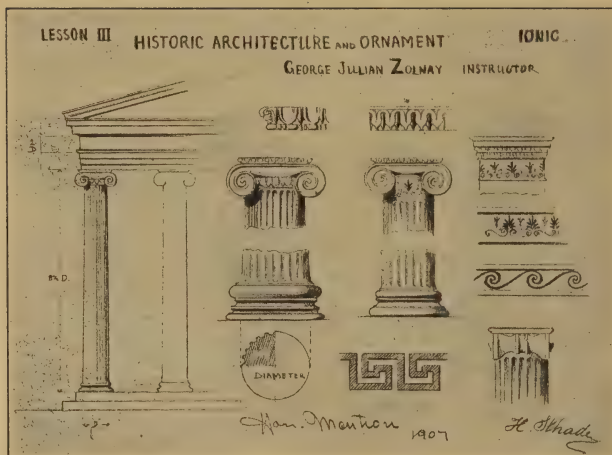
MISS BAKER.

ADVANCED BOOKBINDING. Forwarding and finishing. Blind-tooling and gold-tooling. When practicable, students are encouraged to make their own designs for covers and lettering. The application of the study of design in bookbinding is obvious. It is therefore advisable for students in this branch to study in the design class also.

MISS BAKER.

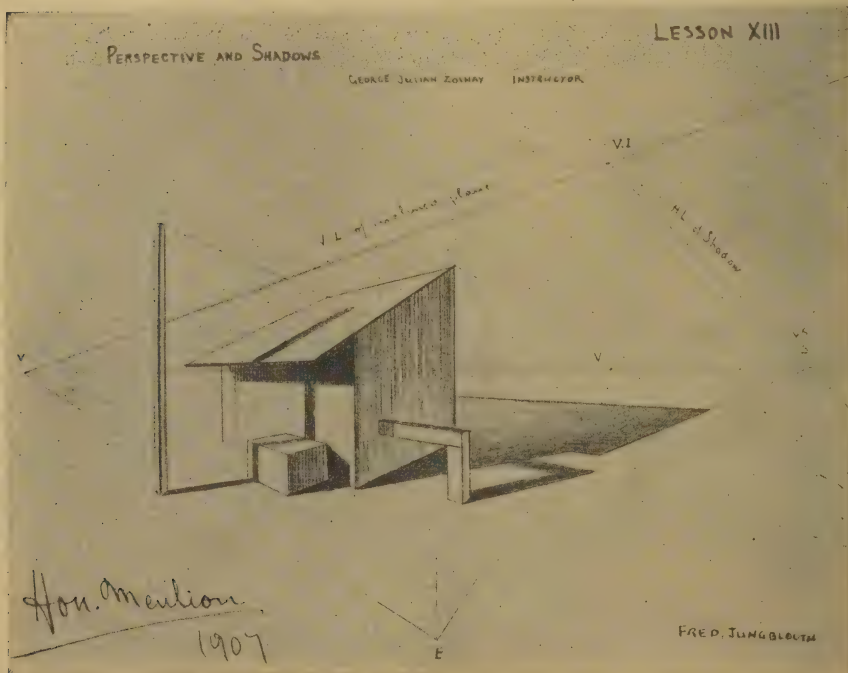


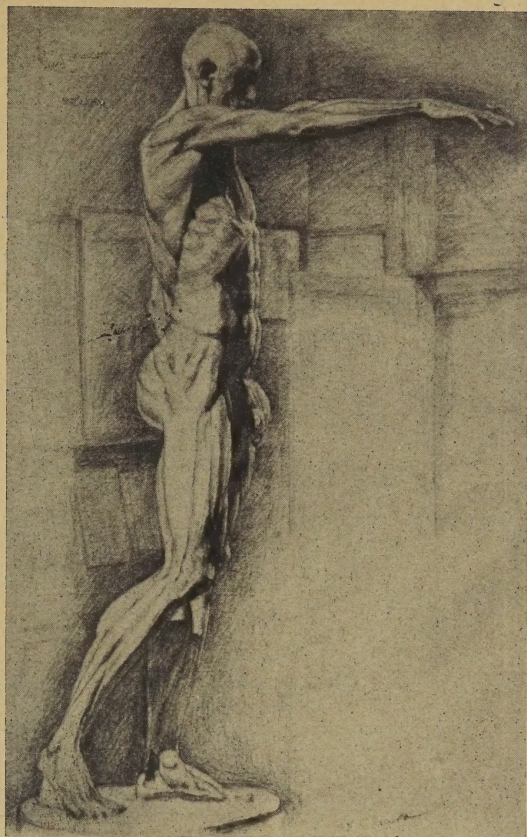
Bookbinding by Students.



MECHANICAL AND ARCHITECTURAL DRAWING. Plane geometrical drawing; orthographic projection; intersection of solids and development of surfaces; drawing of machine details from measurement; assembled drawing; tracing. The purpose of the course is to teach students to make practical working drawings, and to read them with ease. In the architectural drawing class, beginners are taught how to use their instruments, and to make neat and accurate line drawings. Instruction is given in the preparation of plans, elevations, and working drawings for various kinds of buildings. Advanced students are taught perspective drawing, and the drawing of ornamental forms for decorative purposes.

MR. GRUEN.





Drawing from the Anatomical Figure, by a Student.

ARTISTIC ANATOMY. Includes an understanding of superficial anatomy from the standpoint of the artist—a matter of the proportions, locations, movements, and functions of the anatomical parts that shape the outward human form and come into the drawing, painting, or sculpture of the figure. The principal muscles affecting the shape of the various parts are studied.

MR. WUERPEL.

THEORETICAL PERSPECTIVE. Theory of shadows and reflections. Students take notes from the illustrator's blackboard demonstrations and work them out in problem drawings. As with other student work, these drawings are included in the School Exhibition, and in any case become the property of the students, to be retained for reference in their practical work.

HISTORIC ARCHITECTURE AND ORNAMENT. The study of the historic styles of architecture and ornament that define the great periods in the development of art.



Modeled from Life, by a Student.

HONORS.

During the entire school year, monthly meetings are held by the Faculty to consider the work that has been done by the students. Where the excellence of the work demands it, the student receives an honor mark, which is posted on the School bulletin. At the end of the school year the student's work, which has been collected during the period of work, is exhibited and open to the public and to the friends of the School. A jury is invited to judge this selected exhibition and awards are made in special cases for the excellence of the work shown.

SPECIAL NOTICE.

The School is to occupy new quarters in what was formerly known as the British Pavilion, now a part of Washington University Grounds.

The beautiful rooms which formed a part of the exhibit of the British Government during the St. Louis World's Fair in 1904, will be preserved intact; as will also the beautiful Formal Garden on which the building faces.

A more ideal and inspiring spot for the Art School could not have been created. The Art Museum, in which are housed the collections belonging to the School, is within eight minutes' walk in Forest Park. On all sides are clean, free expanses of open country. The car service brings the student to the door of the school.



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